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No. 217. Fuji and Oyama Range.

No. 228. Thunderstorm, Kanda River.

No. 206. Tea-house. Furukawa.

View from Dec. 13 No. 171 Sale Dec. 17-18, 1920

Japanese Color Prints

Part I.

The Important Art Collection

of

MR. GEORGE T. ROCKWELL

Cedar Grove, N. J.

Hiroshige's "Kisokaido" and the "100 Views" nearly complete sets in rare and first states; Bird and Flower Prints, a notable series of Fan Prints including Kwacho by Hiroshige, a fine selection of "China Blue" Prints; 12 of Hokusai's "Views of Fuji" Primitives, Figure Prints by Kiyonaga, Koriusai, Sunsho and his School, Utamaro, unusual prints of Kuniyoshi, Framed Prints and Drawings including Originals by Helen Hyde, Esther Hunt, Robert Blum, T. Hasekawa, and a Ukiyoye Painting by Kunisada

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TO BE SOLD BY AUCTION

Friday Evening, December 17 at 8:15; Nos. 1-220

Saturday Evening, December 18 at 8:15; Nos. 221-430

THE WALPOLE GALLERIES

10 East 49th Street, New York

Tel. Murray Hill 6512

FOREWORD

We are very happy to be able to offer the well balanced collection of Mr. George T. Rockwell of Cedar Grove, New Jersey, whose first collection of fine Japanese Color Prints will be found en bloc at the Newark Public Library. Parting with this collection apparently only increased Mr. Rockwell's "collector's fever," for the series of catalogues to be issued describing his pieces will be found to cover a wide range of beautiful Art Objects, in addition to his Prints.

At least two more important Print sales will follow the present, and Mr. Rockwell's Lacquers, including Shrines, Inros and Carvings (the Netsukes being a feature of this division), Sword Guards, Chinese Glass and Snuff Bottles, Small Bronzes, Small Boxes in Lacquer, Bronze and Cloisonne, Chinese and Japanese Pottery and Porcelain, Mandarin Coats and Brocades, Kakemono Paintings and Masques will form a series of the most important sales of recent years.

Mr. Rockwell has long been known as possessing both knowledge and taste in Oriental Art. His pleasure in his collection is shown by the work he has put on it. In putting his prints in mats he has brought out the colors by a subtle use of black in true Japanese fashion, without harming the margins of the prints in the least, bordering the inner edge of the mats with a strip of black papier-mache. Mr. Rockwell has further adorned many of them by continuing an unfinished design in water colors on the mats, so that the collection will be found to have a rare individuality among the sales of recent years. It is quite delightful to see the Cherry Bough on which a bird is perched carried out on the mat with such fine art, or the sweep of a robe, the end of a sword; even to finish a Beauty's hairpins, lends an unusual charm.

So well chosen a collection is sure to strike a responsive chord and there is little doubt that these fine pieces will give as much pleasure in the future as they have in the past.

The
Important Art Collection
of
MR. GEORGE T. ROCKWELL
Cedar Grove, New Jersey

JAPANESE COLOR PRINTS
PART I.
First Session, Lots Nos. 1-220

The Kisokaido, Rare Fan Prints, Figure Prints by the Great Artists, Kiyonaya, a Series of Fine Blue Prints, and Unusual Prints of Kuniyoshi.

Seven Snow Prints with Figures

KOCHORO TOYOKUNI.

1. MAN AND LITTLE GIRL ON A WINTER NIGHT. Deep snow and very dark night sky. Signed, good condition.

SADAMASU.

2. WARRIOR WITH BOW IN A SNOW STORM. His robes beautifully printed and patterned in silver. Signed, fine color and condition.

GOTOTEI KUNISADA.

3. LADY CARRYING A RED JAR AND EXTRA SANDALS. Holding a raised umbrella, her lovely grey robe patterned in blue and lavender star-fishes. Signed, artist's condition and impression.

4. A GIRL IN STONE BLUE NEAR TWO TREES. Their bent old snowy trunks with a pink gate form a background for this pretty girl with raised umbrella in the heavily falling snow. Signed. Artist's impression and condition.

5. GIRL IN RICH BLUE WALKING THROUGH THE SNOW. Her head wound in soft black, and her black umbrella (folded) powdered with snow. Signed. Artist's impression, fine condition.

HIROSHIGE I.

6. SNOW PRINT: DIPTYCH WITH FIGURES. Geisha in blue with partly open yellow and black umbrella stepping from a boat to meet two girls under one large yellow umbrella. Snowy river and landscape background. Signed. Fine color and good condition, rare early work of Hiroshige.

7. MOTHER AND SON SNOW BALLING IN SPRING. The pink curved branch of the old Cherry overhead white with snow. Signed, good color and condition.
Very rare and early figure print by Hiroshige I.

BIRD AND FLOWER PRINTS

KONO BAIREI

One of the finest of the modern Bird and Flower artists.

8. PEONIES AND LOVE BIRDS IN THE SNOW. The large rose-colored blossoms partly shielded with straw, which is weighted down with snow, two love birds on the supporting sticks. Broadsheet, signed. Very fine.

9. LONG TAILED BIRDS AND SWEET JASMINE. Very rich, soft green in the foliage, the birds with black heads, aubergine throats and blue tails. Signed.
The blossoms continued on the mat in water color by Mr. Rockwell.

10. DUCKS AND JAPONICAS. Very rich and soft coloring. Perfect condition. Broadsheet, signed.

11. SWANS AND PINK LOTUS. The Veining in gauffrage printing. Broadsheet, signed, perfect condition.

12. KINGFISHER AND CHERRY TREE. Kwacho of lovely color. Signed, broadsheet.
The design finished in water color on the mat by Mr. Rockwell.

GEKKO.

13. PINK SUNFISH SWIMMING. Very delicate coloring. Signed.

HIROSHIGE I.

14. WIDE PANEL OF JAPONICA AND BIRD. Tilting upside down on the twig. Signed.

15. MANDARIN DUCKS SWIMMING UNDER REEDS. Panel, signed, fine original impression and color.

16. WHITE THROAT AND PINK JAPONICA. Fine original condition. Signed. Panel.

JAKUCHU.

Modern Kwacho artist celebrated for his formal and jewel-like designs.

17. LOVE BIRD ON CHINESE POD. Dead black background. Signed. Perfect condition.

18. TSUSUME FLYING OUT OF A BLACK BACKGROUND TO A PINK JAPONICA. Signed, perfect condition.

19. PAROQUET AND JAPONICA. Dead black background. Signed, perfect condition.

KOHO.

One of the best of the modern Bird and Flower artists.

20. MANDARIN DUCKS AND SNOWY BAMBOO. Hosoye, signed. Artist's impression and condition.

21. A FALCON ON A PINE. Signed, perfect condition.
*Mr. Rockwell has extended the pine-bough on the mat in water-colors. The effect is altogether delightful.

22. WILD GEESE FLYING: FULL MOON. Exquisite tonal qualities and perfect condition. Signed.

23. CRESTED BIRD SINGING ON A CRYPTOMERIA. A pale yellow ground gives an exquisite tone to the soft plumage and fresh green boughs. Signed.
*Mr. Rockwell has completed the green boughs in water-color on the mat in the most charming fashion.

24. A PAIR OF YOUNG WATER BIRDS ON THE SAND: NIGHT. Blue waves and misty distance. Signed, flawless.

25. A TIGER SNARLING. Signed, wonderful, rare color harmony.

26. A FALCON ON A SNOW COVERED BRANCH. Signed, fine color and condition. With very clever water color work by Mr. Rockwell in the drooping snow weighted boughs extended on the mat.

KUNIFUSA.

A lady and a pupil of Kuniyoshi whose prints are almost unknown. The present is the only example ever seen by Mr. Rockwell.

27. FALCON AND RISING SUN. A green-grey cliff of bold line with the bird standing, head raised, against the red rising sun. Broadsheet, signed. Very fine and rare.

SADANOBU.

28. A LITTLE GREEN BIRD AND RIPE POMEGRANATES. Fine color and condition. Signed. Oblong form.

SHIKIMARO.

29. BROADSHEET: FALCON WITH PURPLE SILK TIE AND TASSEL. The splendid bird with plumage of stone blue marked with black poised on the yellow bar of a screen. Signed. Artist's impression and condition.
*One of the finest bird prints in Ukiyoye.

SHUSUI.

Modern Artist of Birds and Flowers.

30. THRUSH AND AUTUMN MAPLES. The shadowed leaves beautifully printed and the design finished on the mat in water color by Mr. Rockwell. Signed. Square form.

YEISEN KAWCHO.

31. PAIR OF PHEASANTS AND PINE. The sleepy birds in lovely coloring against the brown and green of the pine. Broadsheet, signed, thinned place background.

32. WILD GEESE FLYING AND FULL MOON. By Yeisen. Beautiful color and fine original impression. Signed. Square form, very rare.

33. BIRDS AND BIWA NUT TREE. Yeisen Kwacho. Their plumage printed in gauffrage. Broadside, signed.

IKOSAI YOSHIMORI.

Pupil of Kuniyoshi.

34. PANEL OF GOLDFISH IN A BOWL. The bowl only partly seen. *Artist's impression and fine condition except for a mothhole in the foreground.

HIROSHIGE AND YEISEN COLLABORATION
THE SIXTY-NINE STATIONS OF THE KISOKAIDO

Practically a complete set of this series in first and rare states, in fine condition with margins, and containing variations that will interest the collector.

35. ANNAKA. By Hiroshige. A procession winding up the red path to the left, round a great grey-green hill. Margins, Fine original coloring in peacock tones.

36. AGEO: YEISEN LANDSCAPE FROM THE KISOKAIDO. Fresh impression in the original condition. Signed, margins. Men and women grinding rice at a dooryard.

37. ASAMA MOUNTAIN BY YEISEN. A very famous landscape from the Kisokaido, with a coolie pulling his tired horse at the base of the mountain of splendid brownish red and yellow tones. Margins.
*Original impression and coloring.

38. ASHIDA STATION. By Hiroshige. Curiously treated in continuous curving blocks in green, blue and red-brown, with pleasing effects. Margins.

39. ATSUKAKA STATION. By Hiroshige. An inn, very clearly and well printed. Hiroshige has placed the number on the horse cloth, instead of on a seal, and the signs contain the names of various engravers. Fine impression, full margins.

40. BABA STATION BY HIROSHIGE. Village Street with high green hills in the distance, stain in the sky. Margins.

41. FUKAYANO-YEKI. By Hiroshige. Geishas arriving at a tea-house, a noted night scene with shadow figures from the Kisokaido. Full margins.

42. FUKUSHIMA STATION BY HIROSHIGE. A place of importance with barrier gate and guard-house with rich green banks either side. Full untrimmed margins. A wonderfully rich impression.

43. FUSHIMI STATION BY HIROSHIGE. Travelers halting under a great tree. Note the lavish and unusual use of red. Full margins.

44. RAIN AT HIRATSUKA BY YEISEN. Travelers bending against the sudden rain, the coolie leading the laden oxen watching the diminution of the shower. First state with grey rain, green foreground and grey middle distance. Both square seals to left and second man's coat in green. *"Here is Yeisen's best rain storm."*—Happer. Full margins.

45. HIRATSUKA OR (KUTSUKAKE) RAIN. Lighter in tone, green middle distance, the sky and rain much lighter and one square seal eliminated. Full margins.

46. HOKOKUDE STATION. By Hiroshige. Sometimes called the "Two Trees," their arch forming a frame for a little village and distant landscape. Full margins.

47. IMAZU STATION BY HIROSHIGE. A row of houses at the top of a Pass with rushes on the roof, a large tree on the opposite side and green hills in the distance. The fine Borie print, without side margins.

48. INAGAWA BRIDGE AND WATERFALL BY YEISEN. Fresh and crisp impression of this extremely rare print.
*ORIGINAL ISSUE in superb emerald green, and one of the finest impressions offered, full untrimmed margins.

49. INUYAMA STATION BY YEISEN. A fine river landscape with grey castle to left, and in the distance a range of grey and yellow hills. Full untrimmed margins.

50. ITABANA. By Hiroshige. The noted "snow landscape" of the Kisokaido. Original impression with full margins; fine quality.
*Travellers reaching the little village over a road deep in snow and bordered with pine trees. Note the purity of the snow with grey shadows and the rosy sunset sky.

51. ITA BASHI. By Yeisen. Village street with the usual animated scene of coolies, travelers, man shoeing a horse, etc. Full margin.

52. IWAMURATA STATION BY YEISEN. Green summer landscape with six blind masseurs fighting in the foreground, and a howling dog to add to the confusion. Very clear and crisp impression, full margins.

53. KANO STATION BY HIROSHIGE. Daimio's Cortege issuing from the Castle, with long stretches of green fields and woods. Full margins.

54. KARUISAWA STATION. By Hiroshige. One of his great night scenes, so inimitably portrayed. With margins. A few moth-holes filled.

*First edition, with the lantern bearing the name "Iseiri" and the horse blanket with Kinjudo's device. Hiroshige's signature is followed by the rare seal *"Tokaido."*

55. KASHIWARA STATION BY HIROSHIGE. The front view of an Inn, with Kago men resting. Full margins.

56. CORMORANT FISHING AT KAWADO STATION. By Yeisen. Night scene. Margins. Some holes neatly filled in upper sky. First impression with grey night sky and hills of aubergine tone.

*Considered a masterpiece of Yeisen, and a very rich impression. Full margins, separation at horizon.

57. KAWADO CORMORANT FISHING. Another copy. The sky is now light ivory, the hills grey. Margins.

58. KONOSU STATION IN VIEW OF FUJI. By Yeisen. A rare landscape from the Kisokaido. Full margins.

First state with signature and lighter in tone.

59. KONOSU. Second state with margins, signature block eliminated, the foreground green and sky dark blue.

60. KOTAII OR ODAII. BY HIROSHIGE. Rare and desirable original impression. Four men push through the tall grasses by a slender stream.

*First state, margins, without the striated lines in the foreground.

61. KOTAII OR ODAII. Another printing, showing the introduction of green block in the middle distance, the lines in the foreground, the black mountain, etc. Margins.

62. KUMAGAI NO SHUKU. BY YEISEN. Travelers arriving at an Inn, a horse feeding from a nose-bag with the seal on the horse-cloth.

*Proof, with margins, printed in green before Yeisen's signature and the second square seal. An exquisite printing in pale green tones.

63. KUMAGAI NO SHUKU. BY YEISEN. The same print.

*Fine crisp impression with full untrimmed margins, in fine state with two square seals to left.

64. KURAKANO STATION: TORI RIVER. BY YEISEN. Two women at work on the edge of the river, while their boys bathe and play. Full margins.

65. KUSATSU BY HIROSHIGE. Showing the spot where the Kisokaido joins the Tokaido, a woman on the bridge. Margins.

66. MAGOME STATION. BY YEISEN. A waterfall on the green-gray hillside, a traveler on an ox on the mountain path, with a little village and misty hills in view. Full margins.

67. HATSUIDO STATION. BY HIROSHIGE. Hill road to the right with horsemen.

*Full untrimmed margins.

68. MIEJI STATION. BY HIROSHIGE. Twilight, five birds in the sky, waving bamboo and wild pink Camellias to the right. Full margins.

69. MITONE IN SPRING. BY HIROSHIGE. Coolies stooping in the rice-fields, and above the plum blossoms at the Torii. Small margins.

*Very fine color, original impression and condition.

70. MIYANOKOSHI STATION. By Hiroshige and Ichirusai is given in the seal. Margins, worm holes filled.

*The fine impression. In the original coloring of pale green and grey shadowy trees in the mist that is the ambition of every collector to secure. In the Amsden and Happer book, this is picturesquely characterized as "Moonlight and Mist at Miyanokoshi Station—the finest picture of mist and moonlight of any known print.

71. MOCHIZUKI: CRYPTOMERIA TREES BY MOONLIGHT. A very famous moonlight print from the series. Original impression and coloring. (See No. 107.) Full margins.

UTAGAWA KUNIYOSHI.

Eight prints from "The Hundred Poets."

72. BOAT IN FULL SAIL: From the "100 Poems," "Hyakunin Isshu." Takamura, a ship with full billowing white canvas sailing away before the wind. Two naked fishermen row a boat across her stern, with a wonderful pull on the oars to avoid swamping. Signed.

ARTIST'S IMPRESSION AND CONDITION. Very rare.

73. THE PINE OF TAKASAGO. POET ON THE SEASHORE IN THE NIGHT AND RAIN. Carrying a staff and a lantern which throws a nimbus of light at his feet. Signed.

Artist's impression in collector's condition, preserving the original color values to a remarkable degree.

74. MISTY MORNING ON THE UJI RIVER. A fisherman on a little platform pulls in a net from the stream. The banks and trees in the purest mist tones of shadowy green, blue and orange color. Signed.
*Flawless in color and condition. Perhaps the finest example of this rare mist print ever offered.

75. THE POET ON THE RIVER BANK. Beautiful twilight landscape, with a traveler pointing the way to the traveling poet. Signed.
*Very fine state and color.

76. WATERFALL AT DUSK. Two workmen call the attention of the Poet and his companion to a ribbon-like Waterfall in the mist. Signed.
Fine color and condition.

77. WAVE BREAKING ON A CLIFF. Poet admiring Tiger Waves, Mt. Fuji in the distance. Oxidization of the rose light in the background, otherwise one of the finest prints of the series.

78. BLUE PRINT BY KUNIYOSHI: DIVING GIRLS. Two Diving Girls on a cliff overhanging the waves which dash against it, throw a rope to a third girl whose waving hair and the long lines of her form are outlined with the greatest art in the breaking surf, all in tones of translucent blue. Signed, full size. A wonderful print.

FAN PRINTS.

Many of the finest prints were the designs intended to be mounted on fans. Their character precluded their speedy disappearance and fine examples are very difficult to secure.

79. KWACHO FAN OR UCHIWA (UNFOLDING) BY HIROSHIGE. A scolding little grey bird fluttering over snow covered pink Japonicas, on a grey background with falling snow. Signed.
Artist's condition and impression.

80. HIROSHIGE: FLYING WATER BIRD AND MOONLIGHT. A very beautiful blue uchiwa (fan) by Hiroshige. A distant water view, a single ship, a little village bathed in moonlight, with a lovely grey and white bird flying and calling across the scene. Signed.

81. MORNING GLORY UCHIWA (FAN) BY HIROSHIGE. A very lovely example printed in three tones of blue and rose-color. Signed.
Artist's condition and impression.

82. KINGFISHER AND PINK CAMELLIAS. A very beautiful Hiroshige Kwacho on a yellow ground. Signed.
Collector's print, retaining the marks of the fan-sticks from which it was removed.

83. UCHIWA OR UNFOLDING FAN PRINT BY HIROSHIGE. Girls out to catch fireflies. Lovely twilight landscape scene and five girls. Signed.

84. BLUE UCHIWA (FAN PRINT). Three grey and white ducks on a rippling blue stream near reeds. Signed. Gourd Seal.

85. KUNIYOSHI UCHIWA (FAN PRINT). An amusing print showing the Toilet Articles engaged in dressing. The face-cloth is bathing her bare shoulders; the comb arranging to brush her teeth, the puff at the dressing-mirror, etc. Signed.

86. HIROSHIGE SNOW LANDSCAPE. UCHIWA. Rushing blue torrent between snow covered hills, three girls loaded with faggots on the steep grey path to the right. Signed.

87. KUNIYOSHI CALENDAR UCHIWA (FAN). The Fox, Badger, Rat, Horse and other animals at their occupations. Very amusing fan print. Signed.

88. PHEASANT IN THE SNOW UCHIWA (FAN). Pheasant of brilliant red, blue and green plumage resting on pines thickly snow covered, the background in snow against a grey sky. Signed.
*Fine early coloring retaining the marks of the fan-sticks.

89. PAIR OF NARROW FAN PAINTINGS. Beautifully painted red and white Lotus on narrow fan-mounts.

90. BLUE UCHIWA (FAN) BY KUNISADA. Warrior at the Temple Gate. Very finely printed in three tones of blue on a green background. Signed.
Mr. Rockwell, after mounting, finished the outline of sticks and bamboo handle with Sepia, completing the perfect fan to all appearances.

91. UCHIWA SNOW LANDSCAPE BY HIROSHIGE. Flight of the Chidori watched by two girls warmly wrapped for walking through the snow by the River. Signed.
*Completed by Mr. Rockwell with a drawing of the sticks and bamboo handle.

92. UCHIWA BY HIROSHIGE. Girls with salt-buckets on the shore. Fine blue water view beyond. Signed.
*Completed by Mr. Rockwell with a drawing in sepia of the sticks and handle.

93. UCHIWA BY SADAHIDE. A group of children playing in the foreground: distant village and blue sky. Signed.
Completed by Mr. Rockwell by drawing with sepia the sticks and handle on the mat.

94. UCHIWA (UNFOLDING FAN) OF PURPLE IRIS. With suggestion of Pond, narrow bridge and black dragon flies. Very artistic.
*Completed with sticks and handle in sepia by Mr. Rockwell.

95. UCHIWA BY KIOSAI. Mother in blue holding the baby who plays with a leaping dog. Signed.
"One of the last Ukiyoye artists of the first rank."—Strange.

96. UCHIWA BY KIOSAI. Beach and ragged pines, traveler and attendant accosting two girls. Signed.
*Completed with drawing of sticks and handle by Mr. Rockwell.

97. UCHIWA BY YOSHITSUNA. Landscape in cool deep greens and blues, with steeply rising path to Shrine on the right.
*Completed by Mr. Rockwell with drawing of bamboo sticks and handle, and small group of fans painted on the mat to left.

98. OGI OR FOLDING FAN BY HOKUSAI. Courtesan walking past a Bamboo fence and Hagi bush.
Characteristic and fine original example. Very rare form for Hokusai.

99. OGI OR FOLDING FAN MOUNT BY HIROSHIGE. A ship under full sail. Sunset. Retaining the original full block background of old red.

100. OGI OR FOLDING FAN MOUNT BY HOKUBA. A ferry boat laden with passengers leaving the landing near an old pine and proceeding into the mist. Signed. Beautiful color.

101. OGI OR FOLDING FAN: HIROSHIGE PAINTING. Water view of Fuji rising above ranges of lower hills, a sail-boat rounding a pine covered point, and little villages at the foot of the hills. Signed.
Landscape paintings by Hiroshige are very rarely offered.

102. OLD SILVER KWACHO OR OGI (FOLDING FAN). A water bird in tones of softest old green seen flying through the silver mist.

103. CHINESE LANDSCAPE PAINTING ON AN OLD GOLD FAN. A rock bound coast with a few sparse trees, seen from a Shrine to the right. Signed, framed with gold mat, a little rubbed. By Go-Mon-Nin Shoryu.

104. OLD FAN PAINTING ON SILVER BY CHO-HO. Chinese landscape with swollen mountain torrent roaring through a rocky gorge, a traveler rests under the four pines to the left. Signed. Glimmering silvery ground, framed with gold mat.

105. GOLD FAN PAINTING. Traveler seated to right, dreaming under a Pine Tree. Painted with free brush strokes of high quality. Mounted on a gold mat and framed, a few rubbed spots.

106. JAPANESE OLD FOLDING GOLD FAN. Old gold fan. Painted with flying stork and pine. Mounted on a cedar panel and framed with glass.

HIROSHIGE AND YEISEN

The "69 Stations of the Kisokaido"—continued from No. 71.

107. MOTOYAMA. BY HIROSHIGE. The "Woodchopper" print, in fine blue, a huge tree across the road, with the men resting by a fire. Fine impression. Margins.

108. MORIYAMA STATION BY HIROSHIGE. The main street lined with little brown and yellow cottages, and many Cherry Trees in blossom. Margins.

109. NIHPON BASHI SNOW. By Yeisen. Nippon Bridge, crowded with figures. First edition with the rising sun and margins.

110. NAKATSUKAWA STATION. By Hiroshige. A low road through the rice fields leading from the village at the foot of brown and pink hills. Margins.

111. NAGAKUBO AND ITS MOONLIGHT SHADOWY BRIDGE. By Hiroshige. A celebrated Moonlight and shadow print from the Kisokaido.

*The very rare original impression with full untrimmed margins. Considered one of the great "moonlight" prints in Japanese art.

112. NARAI STATION BY YEISEN. A steep pathway with Inn and travelers resting, the roof laden with stones (as the mountain winds are wild).

*Very fine sharp impression. Jar seal, full margins.

113. MUSA STATION BY HIROSHIGE. A bridge of boats, blue stream and waving bamboo grasses with small trees make this a very pleasing print. Fine original condition, margins.

114. OKUTE. By Hiroshige. A lonely scene on the mountain tops, with tired peasants loaded with fagots plodding wearily up.

A wonderful example of pure color printing, particularly in the yellow tones of the sky, and reflected from the pines. First state, with full margins.

115. OKUTE. Another printing, full margins. A comparison of the two will emphasize the unusual beauty of the former.

116. OI SNOW SCENE FROM THE KISOKAIDO. By Hiroshige. One of the most picturesque compositions of the series with the heavily falling snow.

*Very rare original impression in the condition desired by the collector. Mr. Happer, says: "There is no finer falling snow print." Full margins.

117. OKEGAWA. By Yeisen. Peasants gossiping in the foreground while cleaning rice; fields and pretty flight of birds beyond. Lovely fresh printing. Margins.

118. OMIYA IN SPRING. By Yeisen. Landscape from the Kisokaido, with Mt. Fuji seen beyond the Cherry Trees. Margins.

119. ONTAKE STATION. BY HIROSHIGE. Mountain tea-house, night scene with blue mountains in the distant mist.

*Fine color and with margins.

120. OTA STATION. BY HIROSHIGE. A river scene and a rosy sky with three pines on the horizon. Full untrimmed margins.

121. OTSU STATION. BY HIROSHIGE. A print which also forms part of the Tokaido, showing a high point from which Lake Biwa can be seen.

122. SAKAMOTO. BY HIROSHIGE. A round topped mountain dominates the landscape, with a little village at the base. Full margins.

123. SAMEGAI. BY HIROSHIGE. A great tree in the centre, a road at the edge of the village. Margins.

124. SEKIGA HARA. BY HIROSHIGE. Tea house, a woman serving travellers, with a coolie leading a horse.
*Well printed with fine green and yellow tones, full margins.

125. SHIMONO SUWA. BY HIROSHIGE. Suwa Lake Inn with the hot baths. Margins.
*With the seal Ichiryusai. Rare.

126. SHINMACHI. BY HIROSHIGE. Bridge and river, blue hills in the background. Three figures on the left bank, two cross the distant bridge.
*Full untrimmed margins, printed with exquisite clarity, and one of Hiroshige's finest color schemes, giving reality to the remarkable atmospheric effects of the skies and clouds of Japan.

127. SHIONADA STATION. By Hiroshige.
*Mr. Happer calls this "A perfect landscape" suffused with a soft yellow glow. Under a thatched roof by the stream coolies nearly nude are resting, while others approach, coming up from their bath.

128. SHIONADA. Another printing included for comparison (centre crease), with margins.

129. YEISEN PRINT FROM THE KISOKAIDO. Shioziritoge near the frozen Lake Biwa. First impression, original coloring. Margins.

130. SUHARA RAIN FROM THE KISOKAIDO. By Hiroshige. A famous and very desirable rain scene. Two thinned places on right.
*ORIGINAL IMPRESSION AND COLORING, and in fine printing with margins and good register of the rainstorm.

131. TAKAMIYA BY HIROSHIGE. People crossing the dry river bed; note the fine quality of the blue of distant hills and striated sky. Full margins.

132. RAIN AT TARUI. By Hiroshige. A pretty rain print from the Kisokaido.
*ORIGINAL IMPRESSION AND COLORING of this rare print, with sharp rain, full margins.

133. TORIMOTO BY HIROSHIGE. A tea-house on the steep side of a grey mountain commands a wide outlook of the river valley.
*The original issue with the mistake in the number ("No. 63" repeated when the plate is really No. 64). THE HAYASHI COPY WITH HIS SEAL and small margins.

134. TSUMAGOME STATION. By Hiroshige. Hill road, richly colored and looking to a sky with rosy streaks.
*Very fine color, printing and condition.

135. UEGAMATSU. By Hiroshige. Showing the Waterfall from the Kisokaido.
*ORIGINAL IMPRESSION with margins, and shaded hills to left and deeper blue.

135A. UEGAMATSU, WATERFALL. Another printing, original impression with full margins.

136. URAYA FROM THE KISOKAIDO BY YEISEN. Village scene, on a yellow ground, with volcanic mountain in the background. First state, with trees showing pink and grey mountain. Full margins.

137. URAYA. Another printing with deeper use of blue and orange mountain.

138. WADA SNOW. By Hiroshige. Tired travellers reach the highest Mountain Pass on their journey, a curved road between snowy mountain ranges. Original issue, fine crisp printing, full margins.

139. WARABI NO EKI. By Yeisen. River scene from the Kisokaido, with picturesque Ferry Boat laden with people.
*ORIGINAL IMPRESSION, wonderful color, margins.

140. YAWATA STATION BY HIROSHIGE. A misty summer morning, with tall bamboos waving by the stream. Small spot in sky. Full margins.

141. YECHIGAWA STATION BY HIROSHIGE. A beautiful grey and yellow-green print showing the long pink footbridge over the Yechi River, a woman leading a black bull in the foreground.
*Fine impression with full margins; slight stain to left.

BUNRO.

Worked about the close of the 18th Century. Pupil of Buncho.

142. YOUTH AND HIS MISTRESS WITH FALCONS. B. P. 230. Seen at half length, very fine color and use of black. Signed. Clearly printed.
*Mr. Rockwell has finished the design in water-color on the mat which adds interest to the print.

143. DAIKOKU PRODUCING A WHITE RAT'S DREAM. Very beautiful impression. The Happy God seated by the rice bales holds the Drum on which the white rat has climbed, the dream taking the form of Mt. Fuji round which circle two hawks. Signed.

144. PANEL PRINT: THE STORM DRAGON. Fine original impression, showing the glistening effect of the mica printing in the sweep of grey-black through which the Dragon appears.

HOKUSAI SIGNED TAITO.

Very early example.

145. A STORM DRAGON AT NIGHT. Chuban form. The Dragon of a marvelous printing of peacock green, almost iridescent. Signed, fine condition.

146. PANEL PRINT. THE MOUNTING CARP. Flawless. The tonal printing par excellence, particularly where the light strikes the carp as he rises out of the water. Signed, full margins.
*Reproduced by Strange, who gives the artist as Hokusai.

147. THE UNSTEADY STEP OF AN INTOXICATED GIRL. A famous print. The Chinese Poem by Ten-Wo shows that the title is not exaggerated. She is proud yet uncertain and stepping high with an attempt at dignity, her costume shows disorder and she is losing her side-combs. Hokusai: signed Taito.

SUZUKI HARUNOBU, 1718-1770.

The master of the flowering of the Polychrome Print.

148. GEISHA WITH SAMISEN. Square form Kneeling before her book, on a pale fawn ground, the balcony in pink. A screen with landscape makes a background of exquisite simplicity. Signed.

149. THE YOUNG COURTESANS ON THE BALCONY. Watching a Kamuro play with a ball. All in soft tones of old pink, cool grey, and yellow sky. Signed. Square form.

150. MOTHER AND SONS. Square form. Doorway in a room of cool fresh green. The young mother leaning over the shoulder of her boy who teases the cat held by his brother on the floor of the balcony. Signed. Fresh and fine printing.

151. PANEL PRINT. GIRL TREADING OUT CLOTHES. Raising her skirts from her bare legs. Signed, Suzuki Harunobu.
*Cut from a Hashiraye (with Oni teasing her from above cut away), but leaving a much lovelier print.

152. CHUBAN OR SQUARE PRINT: GROUP OF THREE. A young man leans in a doorway watching two girls who write a letter. Toned. Signed.

HARUTSUGU.

A Distinguished pupil of Harunobu whose work is very rare.

153. THREE COURTESANS IN A DOORWAY. Square form. Two are hovering over the brazier, the third starting out with a black staff, her graceful figure in harmony with the waving bamboo at the door. Signed. Orange and lavender tones. Holes filled.

154. COURTESAN AND HER LOVER WALKING. Attended by a Maid. A very pretty and dainty print. Signed.

TORII KIYONAGA, 1752-1815.

The Supreme master of Ukiyoye in Japan.

155. THE BLACK ROBE. A Courtesan walking to left, her flowing black robe in Mandarin ducks, her little maids in violet. Signed, a little rubbed but otherwise good condition.

156. GIRLS AT THEIR DAILY OCCUPATIONS. Girl in pink carrying a bucket, another wearing black uchikake with a tray, and a third with a samisen walks on a turf bridge; house in the background and other women seen moving to and fro. Signed. Soft color and fine lines and good condition.

157. COURTESAN TUNING A FLUTE. She is seated with a companion, a red Koto on the floor between them, and a maid approaching. Signed, good condition, white ground.

158. FIVE BOYS PLAYING HORSE. Square form in good color and condition.

ISODA KORIUSAI, 1760-1780.

His work so fine that Harunobu, his master, gave him the title of "Koriusai" when he ceased to use it himself.

159. SEGAWA FAMOUS COURTESAN ON PARADE. Sweeping by in magnificence attended by Shinzo and Kamuro—a splendid group of five, in rose color and lilac offset with black. Signed.
*A famous print and in good condition except that the corners have been restored.

160. SEVEN GODS OF LUCK. Square form. Gathered around a festival board. Signed. Good color and condition.

KUNIMASA. Died 1810.

Pupil of Toyokuni whose work was considered better than his master's at the time. He was active only a few years and his prints are rare.

161. LARGE HEAD OF A GIRL. Wearing a lilac robe flowered in pink chrysanthemum and black uchikake slipping from the shoulders. Signed, Artist's impression and condition, the pins of her hair finished in water color on the mat by Mr. Rockwell.

162. LARGE HEAD OF AN ACTOR. Wearing a Masque. His right hand thrust into the left sleeve of the bold checked robe. Signed, artist's condition and state.

UTAGAWA KUNINAGA. Died before 1830.

Book illustrator, painter of lanterns, etc., whose broadsheets are rare.

163. GROUP OF THREE. Girl with a pink fan raises a curtain disclosing a youth in black holding out a shell and a warrior in red with sword. Signed, fine condition.

164. THREE LADIES ON A BALCONY OVERLOOKING THE HARBOR. Very fine use of clearly printed color in the robes, and much grace of line. Signed.

165. THE CARP SCREEN. Two ladies near a screen showing a huge carp on whose back is seated a girl in green reading a book, posing as Sennin Kaho. Signed, sheet from a triptych.

TOYOKUNI KUNISADA.

166. TWO PRINTS OF WARRIORS' LARGE HEADS. Ceremonial attire. Signed.

*Strikingly effective, having the robes finished out on the mat by Mr. Rockwell in water color.

TOYOKUNI I.

167. PANEL PRINT. Actor in superb yellow holding a fan; the lady at his feet in purple over cherry color. Signed, artist's impression and state.

168. TWO LADIES AND A BOY WITH TOYS. Standing under pine trees near a building. Signed, fine composition, rubbed.

169. WARRIOR STRUGGLING WITH A DEMON. A large tree in the background. Fine soft colors. Signed.

170. MAN IN BLACK WITH FOLDED ARMS AND A LADY IN WHITE. Fine color and printing, the figures seen at half length. Signed.

171. GIRL HOLDING A YELLOW TRAY WITH BLUE SAKE BOTTLES. Turning to speak to a huge man behind her in a robe of brick-dust color checked in fine yellow lines, and edged with black. Signed. Fine color.

UTAMARO, 1753-1806.

172. COURTESAN WRITING A LETTER. Grey wash ground on which the lovely pinks and violet of her robe show to great advantage; her companion is in green. The flesh lines of the greatest purity. Fine example. Signed, and of beautiful color.

173. THE MANZAI DANCER WITH A LADY IN BLACK. Unusual fine example of beautiful fresh color and fine condition. Signed.

174. TWO GIRLS HALF LENGTH WITH PUPPET WRESTLERS. A fine print in good color. Mr. Rockwell has continued the design on the mat, giving an added interest to the composition. Signed.

175. TWO GIRLS AND A YOUTH ON A WINTER'S DAY. Seen at half length, with very fine use of black in the Haori of the man and in the robe collar of the second girl. Signed, rich color, good condition.

176. YOUTH BRINGING A PRESENT. Wearing a black and blue robe of pin-stripes, he leans on the balcony where the lady kneels. She wears violet tied with pink, and from the doorway a tall Beauty in a robe of fine orange stripes looks on. Signed, fine color and good condition.

No. 186. Rain at Akasaka.

No. 187. Catalpa Trees at Akasaka.

177. MOTHER AND TWO SONS. The boys are scuffling as to which has the right to the picture of Kintoki which she shows them. Signed, soft colors, Utamaro's signature repeated on the print she holds.

178. LARGE HEAD OF A GIRL HOLDING A SAKE CUP. Fine color and treatment of hair and flesh lines. Signed, has been folded.

179. GIRL HOLDING A FAN WITH PURPLE CREST. HALF LENGTH. With elongated neck and slim wrist held against her throat. Signed. Has been folded.

HIROSHIGE I.

THE HUNDRED VIEWS OF YEDO. Date 1856-7.

120 prints, with the variations.

A nearly complete set (see also Nos. 221 and Nos. 320) of an unequalled set of landscape compositions by this greatest of all landscape designers. Hiroshige himself characterized them as "his masterpieces." Not since the Appleton sale has so fine a collection been offered.

180. ZOJOJI TEMPLE AT AKABANE. With view of the Bridge and Barracks. Signed, three margins.

181. VIEW OF ASAKUSA FROM RYOGOKU BRIDGE. Festival Boats to the left. Signed, margins, fine impression.

182. HORSE FORD AND PINE AT ASAKUSA. The Geisha's shadow on the blind of the boat. Signed, margins, very finely printed to show the dark pine against the starry sky (stars in orange color).

183. ASAKUSA TEMPLE. A print very popular and many times reproduced. A famous "snow" print, the Temple seen from under a great swinging orange-colored globular shaped lantern. Signed, margins. Earliest state, with dark blue sky and red doorway.

184. ASAKUSA TEMPLE. A later printing—the doorway is green and the background and foreground pale blue.

185. ASUKAYAMA HEIGHTS IN SPRING. Very lovely impression of distant mountains. Signed, margins, unusually fine.

186. RAIN AT AKASAKA KIRI BATAKE. By Nisei (II) Hiroshige. Done by the Second Hiroshige in 1859 to replace the preceding block which was early destroyed. Signed, margins. Perfect impression in beautiful state.

(See Illustration.)

187. AKASAKA KIRI BATAKE. With the Catalpa Trees in blossom by the River. Signed, three margins. Fine impression with the Kiri leaves in rich green.

This block was destroyed, and such a print as the above is increasingly difficult to secure. (See Illustration.)

188. AKASAKA KIRI BATAKE. Later printing.

189. "FESTIVAL OF THE COCK, ASAKUSA RICE FIELDS." A white cat seated in the barred window of a teahouse watching the festival procession leads the eye to distant Fuji. A remarkably fine impression of a famous print. Signed. Small margins, rare orange in sky and roofs.

190. ASAKUSA RICE FIELDS. Another printing with the house tops in yellow and the horizon sky in red.

191. ATAGO HILL: SHIBA HARVEST FESTIVAL. With the Messenger to Bishamon mounting the steps. Signed, small margins, good impression.

192. BAMBOO AND SPARROWS IN SNOW. Yabu Koji Street, Atagoshita, Shiba District. A lovely printing except that one corner shows handling. Signed, margins.

193. AYASE RIVER. POOL OF THE BELL. With a Branch of Mimosa blossoms across the scene. Signed, margins, fine impression.

194. BOAT ON ASAKUSA RIVER NEAR AZUMA BRIDGE. The air is full of drifting Cherry Petals, Fuji seen under the boat's awning. Signed, margins, early impression.

195. THE WOODS OF AZUMA AND VIEW OF THE TEMPLE. Cherry Blossom time and the yellow bank is lined with the trees. Signed, margins, fine impression.

196. BAKUROCHO: HORSE DEALERS' STREET. Racks with drying cloth, the white printed in gauffrage. Signed, margins, publisher's state.

197. BENKEI MOAT NEAR THE SAKARADA GATE. Very rich blue. Signed, small margins, in fine condition.

198. BIKUNI-BASHI AND THE BRICKFIELD IN SNOW. The bridge under heavy snow; the graded color of the foreground, woodgrain and blue shadows show the First Impression. Signed, margins.

199. DANGOSAKA TEAHOUSE AND CHERRY BLOSSOMS. A mass of blossoms seen against pink mist and forests. Signed, small margins, good state.

200. HARBOR VIEW THROUGH THE ARCH OF EITAI BRIDGE. Very rare coloring of blue and grey, starry sky showing the first impression. Signed, margins, brilliant impression in publisher's state.

201. THE ARMOR HANGING PINE AT "EIGHT VIEW ROAD." Signed, margins. Fine impression.

202. THE FORKS OF THE RIVER. One of the finest blue prints of the series. Signed, small margins, early state in lovely coloring.

203. LUMBER YARD IN SNOW. FUKAGAWA. Famous print, the scene viewed by the man obscured by the umbrella in the foreground. Signed, margins. Fine impression but a little handled.

204. FUKAGAWA: MANNEN BASHI. Fuji seen underneath the great hanging Tortoise. Fine impression, with full margins.

205. FUKAGAWA: MANNEN BASHI. A printing in a lighter tone.

206. FURUKAWA WITH THE TEAHOUSE OF KORINJI. Exquisite tone of clear applegreen used to give the effect of early spring. Signed, full margins, fine state. Compares favorably with the Appleton Print.

(See Illustration.)

207. GOTENYAMA CHERRY GARDENS. The Shinagawa Cliffs in slate color, toned into aubergine. Signed, margins, publisher's state.

208. THE FERRY AT HAMEDA. The delicacy of the scene in contrast to the brawny arms and legs of the rower of the passing boat. Signed, margins, publisher's state, with fine use of blue and rich green.

209. THE FERRY AT HAMEDA. Another printing, the water lighter, and the reeds a deeper green. Full margins.

210. HASHIBA FERRY AT IMADO. The smoke from the Pottery Kilns in a soft tone of grey floats out over the River of the most glorious blue. Signed, three margins; superb impression in fine state.

211. HIBEYA GATE: BARRACKS MOAT AND YEDO CASTLE. Scarce print from the series, with battledore at either side. Signed, margins, fine color and condition.

212. HIROKOJI, UYENO. GEISHA PROCESSION. Clearly printed. Signed, margins, fine impression and state.

213. INSECT CATCHERS: HILL ROAD, TIGER GATE. Remarkable proof of this Crescent Moon and starry sky print. Signed, margins, very fine impression in first state, with moon's horns to left and starry sky.

214. INSECT CATCHERS: HILL ROAD, TIGER GATE. Another impression, printed in a much darker tone. Signed, margins, quite different from the preceding, the horns of the moon to right, and no stars.

215. HILL TOP STREET: KITES FLYING. Unusually fine rich blue of water and rose of sunset. Signed, small margins, clearly printed.

216. THE GARDEN AT SUNSET AT HORIKORI. Artist's impression in publisher's state. Signed, margins.

217. HORIYE NEKOZANA. View of the Oyama Range and Fuji over the orange and apricot roof houses of the village. Signed, margins, artist's impression.

(See Illustration.)

218. THE HACHIMAN TEMPLE AT ICHIGAYA. Cherry blossom time. Signed, small margins, a good impression.

219. THE BUDDING PLUM TREES AT KAMATA. A well known print from this series. Signed, small margins.
Good impression, beautifully printed.

220. OLD PLUM TREE IN THE GARDEN OF KANEIDO. Sometimes called "The Sleeping Dragon Plum-tree." Signed, margins, publisher's state, with rose-orange sky.
Fine sharp impression showing the grain of wood, of a very rare print of the series of "100 Views."

SECOND SESSION

Nos. 221 - 430

Hiroshige's "100 Views" nearly complete set in first editions, Bird and Flower Panels in Fine condition, Twelve of Hokusai's "View of Fuji" Figure Prints by Utamaro, Toyokuni I, Yeishi and his School, Primitives, Framed Prints, Originals by Helen Hyde, Esther Hunt, Ukiyoye Painting by Kunisada, etc.

221. NIHON BASHI ITCHOME DISTRICT. Scene outside a silk shop with the group under the one large blue umbrella. Note the rare use of green in the foreground. Signed, margins. Brilliant and fine impression.

222. POND AT INO KASHIRA AND BENTEN SHRINE. Five cranes in flight over the marshes. Signed, margins, artist's impression.

223. KAMEIDO DRUM BRIDGE AND WISTARIA. A very attractive print of the series. Signed, margins, fine condition, delicately printed, showing grain.

224. HOLIDAY CROWD ON KANASUGI BRIDGE, SHIBA URA. Celebrating the Feast of Nichiren. Signed, margins, artist's impression in exceptional color.

No. 234. Maples of Mama.

No. 232. Kiri Trees at Koumi.

225. EARLY MORNING SNOW AT KANDA MIOJIN. Travelers on the terrace admire the distant view of Shinobazu Pond and the Shrine of Benten. Signed, margins, brilliant artist's proof, but small stain.

226. DAWN ON THE TERRACE OF KANDA MIOJIN TEMPLE. Lovely tones of cool greens and greys in marvelous color, with yellow in the foreground. Signed, small margins. Fine state.

227. KANDA KONYA CHO. Dye House at Kanda, with the Silk drying on the racks. Fuji seen between the racks of silk. Signed, margins, publisher's state, except for small stains.

228. THUNDERSTORM; KANDA RIVER, SHOHEI BRIDGE. The road leads to the Confucius Temple, Seido. Signed, margins, fine impression in publisher's state.

(See Illustration.)

229. THE GUARD HOUSE AT KASUMI. Wonderful color in this scaree print. Signed, margins, brilliant impression in publisher's state.

230. EVENING RAIN AT KOMAGATA TEMPLE. Scene near Azuma bridge, where the oncoming storm is heralded by the Cuckoo borne on the wind before the "white rain." Signed, margins, perfect impression in publisher's state, with the "storm block."

231. FIVE BRANCH PINE ON THE KONAGI RIVER. Signed, margins, artist's impression. Ferry in the foreground.

232. KIRI TREES ON KOUMI EMBANKMENT. A very rare print of the series. Signed, margins, early impression in fine state.

(See Illustration.)

233. TWILIGHT AT THE TWELVE SHRINES OF KUMANO. Exquisite quality of blue. Signed, margins, early impression showing "grain."

234. MAPLES AT MAMA. Signed, full margins. Fine printing, with the rose mist and the fields in yellow.

(See Illustration.)

235. MAPLES OF MAMA. A variation.

236. ORIEL WINDOW MASAKI. View of Suijin woods, Uchi River and the Village of Sekija. Signed, full margins, an exceptionally lovely printing.

237. ORIEL WINDOW: MASAKI. Sky and shoji of a lighter tone, and the water darker blue.

238. MATSUCHIYAMA WITH GEISHA GIRL ON THE BANK OF THE SANYABORI. From the upright "Tokaido Set." A very fine impression with all the collector's "Points," the stars in the sky are reflected in the River, with the grain of the wood block clearly shown. Signed, small margins, artist's impression.

239. MATSUZAKA AND VIEW OF FUJI. The Buddhist Temple to the left, two sail-boats in the River. Signed, margins, fine impression and color.

240. HILL OF SNOW DRUM BRIDGE. MEGURO. Dusk and many stars in the grey sky, the bridge and houses with heavy snow and grey shadows. Signed, small margins, early printing showing "wood-grain."

241. KAWAGUCHI FERRY NEAR ZENJOJI TEMPLE. The composition rendered more interesting by the blues and greens used. Signed, margins, fine state.

242. KIYO BRIDGE AND BAMBOO BANK. Full moon shining on the stacks to the left. Early impression with the mist block over the moon. Signed, margins.

243. THE SANNO FESTIVAL AT KOJIMACHI. The passing boat with the Shinto Emblem, the cock on the drum. Signed, small margins, early printing.
A beautiful print.

244. NIHON BRIDGE: CLEAR WEATHER AFTER SNOW. Signed, margins.

245. NIHON BRIDGE AND VIEW OF YEDO. SUNSET. The picture almost obscured by the large yellow bridge. Signed, margins, early impression.

246. TEMPLE GARDEN AT NIPPORI. Willow Cherries in blossom in the foreground. Signed, small margins, publisher's state.

247. OLD MAN'S TEAHOUSE AT MEGURO. Fuji in sunset glow seen across the yellow and green foreground. Signed, small margins, early impression, very fine state.

248. MINOWA KANASUGI MIKAWAJIMA. A Crane calling to its descending Mate from the Rice-fields. Signed, small margins. Fine impression, with plumage in gauffrage.

249. FERRIES AND RAFTS ON THE NAKA RIVER. A splendid tone of blue. Signed, margins, publisher's state, showing "grain."

250. ODEMMA ST. WITH VIEW OF FUJI. Appearing in the mist in the distance. Famous print illustrated by Bing. Signed, margins. Very fine impression in good state.

251. SILK MERCER'S SHOP, DAIMARU IN ODEMMA STREET. A procession with Shinto emblems passing. Signed, small margins, very fine in color.

252. RAIN AT OHASHI ON THE BRIDGE. The greatest rain print in Japanese art. Signed, margins.
*Very fine and crisp early print.

253. THE FUDO WATERFALL AT OJI. On the Otonashi River. Signed, margins. Fine impression.

254. OJI WATERFALL, AND GROUNDS OF FUDO TEMPLE. Fine blues with the tan of the maples. Signed, margins.

255. WATERFALL AT OTONASHI RIVER, OJI. Lovely fresh spring time print. Signed, margins, fine printing.

256. OMMAYA EMBANKMENT: DUSK AT THE FERRY. Exceedingly fine, early state. Signed, margins, publisher's impression.

257. NIGHT FIREWORKS ON RYOGOKU BRIDGE. A superbly printed and early impression. Note the fine registration of the bursting rockets, and the grain of the block, the graded shadows of the bridge and softly lighted boats. Signed, margins, early state.

258. FIREWORKS, RYOGOKU BRIDGE. DARK NIGHT. Another and darker impression more satisfactory to many. Signed, margins. Very fine state.

259. SAKAI FERRY AND EGRETS. Fine impression, with the snowy white of the Egrets, good blues and distant misty green. Signed, margins, artist's impression, but spot rubbed in the river.

260. SARUWAKACHO, or Young Monkey Street. The moon high up, with light haze drifting across. A noted "Shadow Print," and the finest rendering of moonlight and shadow printed. Signed, margins, very fine impression in publisher's state, showing "wood grain" and the full pattern on the lantern to left.

261. SARUWAKACHO, or Young Monkey Street. The same print with no haze and other variations. Signed, full margins. (See lot 320.)

PRIMITIVES

Lacquer prints by Masanobu, Shigenaga, etc.

OKUMURA MASANOBU. Died 1768.

The originator of the lacquer print and the first to begin color printing.

262. URUSHI-YE OR LACQUER PRINT AND BENI-YE. TWO HEART SHAPED PANELS ON SQUARE FORM. A rain scene near an embankment, a woman with lantern and umbrella, a kago borne by coolies and other passers-by hurrying in the rain. The second shows a traveler seated on a log accosted by two men in black. Two prints mounted on one mat.

*Unusually fine condition, with colors of lacquer, old orange, and mustard. Note the use of powdered gold in the lacquer cloak of one of the men.

ISHIMURA SHIGENAGA. Died 1756.

263. WILD BOAR HUNT. Beni-ye in Hosoye form. A ravine with a Wild Board conquered by a hunter, two others running with torches. Signed. Printed in old color, but time-worn.

264. URUSHI YE OR LACQUER PRINT. By Shigenaga. The Priest Saigio admiring Fuji, with the moon emerging from the rolling clouds. Signed. The lower part with figure and rock very fine, some repairs in the upper part. Colors lacquer, grey, fawn and touches of orange.

TORII KIYOHIRO. Died in 1776.

Pupil of Kiyomasu, and contemporary of Kiyomitsu.

265. BOYS STIRRING A BRAZIER. One sees dreams in the smoke of a fierce fight between Monkeys and a Tortoise, whom they are stoning in the waterfall. Signed, colors in rose and laequer black.

TORII KIYOTADA.

Pupil of Kiyonobo: worked before 1750.

266. TENJIN SEATED ON A DAIS UNDER PLUM AND PINE. Signed, and jar-seal, a worm hole filled.
Excessively rare: Binyon notes only two examples.

TORII KIYOMITSU, 1750.

The most prominent print designer of the Horeki period.

267. TWO ACTORS UNDER A PINE. Hosoye. Fine pinks and blacks with some stone-blue in the robes, on a yellow ground. Signed. Good condition, with a few thinned spots.

268. THREE COLOR PRINT. Actor as a Samurai, left hand on sword hilt, right hand with fan held up and out. Signed, good color and condition.

BIRD AND FLOWER PANELS.

KONO BAIREI.

One of the best of the modern Bird and Flower Artists.

269. BLACKBIRDS AND VEINED HIBISCUS. Artist's impression and condition. Signed, broadsheet.

270. HERONS WADING NEAR PURPLE IRIS. Very good color and condition. Signed, broadsheet.

271. LONG TAILED BLUE BIRDS AND SYRINGA. Artist's impression and condition. Broadsheet, signed.

272. TSUSUME AND FLOWERING PEACH. Beautiful kwacho. Broadsheet. signed.
The blossoming peach boughs finished out on the mat in water-color by Mr. Rockwell.

273. WILD GEESE, FULL MOON AND SCARLET AND ORANGE SALVIA. Beautiful bird, flower and water view against the Full Moon. Signed, broadsheet.
*The design beautifully finished on the mat in water color by Mr. Rockwell.

No. 314. Fuji from the Pagoda.

No. 315. Fuji from Yoshida.

Hokusai's "36 Views."

274. PAIR OF SMALL BIRDS AND BAMBOO. The heavy green trunk of the Bamboo with the small red brown birds. Signed, square form.

HOKUSAI.

275. PAIR OF TSUSUME AND WILD STRAWBERRIES. Square form, beautiful color, slight reparation. Signed.

276. WATER BIRD AND ORANGE-COLORED HIBISCUS. Oblong broadsheet. Signed. Very fine color, but has been folded.

KATO.

Very fine modern Bird and Flower artist.

277. RUBY BREASTED KINGFISHER AND LOTUS. The opalescent tones of the bird, stalk, leaf and bud in exquisite harmony. Signed, flawless.

278. PAIR OF WILD GEESE FLYING ACROSS THE MOON. In a sky of purest blue. Signed, flawless.

KOHO.

A very fine modern Japanese Artist celebrated for his Bird and Flower Prints.

279. PAIR OF CRESTED BIRDS ON A RED BERRY TWIG. Signed, beautiful color and perfect condition.

280. PAIR OF BRILLIANT LONG-TAILED PHEASANTS AND PINK WILLOW CHERRY. Signed, flawless and very lovely, with Mr. Rockwell's delicate treatment of the pink pendant blossoming branches on the mat.

281. A PAIR OF LONG-TAILED PHEASANTS IN THE SNOW. A print of the finest quality. Hosoye form.

282. LONG BILL WATER BIRD IN THE REEDS IN A SHOWER. The wood grain very artistically used in simulating the downpour of rain. Signed, perfect.

283. AN ORANGE THROATED BIRD ON YELLOW FORSYTHIA. Grey ground. Exquisite color harmony. Signed.

*The Forsythia "yellow bells" done in water color in extending the design on the mat by Mr. Rockwell add greatly to the charm of this panel.

284. PAIR OF TINY WHITE THROATS AND TALL BAMBOO. Soft yellow background. Signed.

Mr. Rockwell has extended the Bamboo into the mat so skilfully that it is actually difficult to determine where the print ends.

285. CARP SWIMMING. Very delicate treatment. Two panel prints different (2). Signed.

OSHO

286. PAIR OF BLACK BIRDS IN THE SNOW. Walking in a snowy field. Signed, fine condition. Oblong panel.

SAIKO.

Fine Modern Bird and Flower Artist.

287. SNIPE IN THE REEDS. Two square prints mounted on one mat. Signed.

*The design of the reeds and autumn grasses carried out in water colors on the mat by Mr. Rockwell giving a charming finish.

SHOUN.

Modern Color Artist.

288. PAIR OF BLACKBIRDS IN SNOW. Bare bough, the twigs snow covered. and suggestion of snowy forests below. Signed, fine condition. Panel.

SUGAKUDO.

Favorite Artist of Birds and Flowers.

289. PAIR OF FLYING BIRDS, MOON AND GRASSES. Very fine condition and color. Signed.

*A picturesque composition, where the design is carried out in water colors on the mat very delicately by Mr. Rockwell.

290. WHITE FALCON PINE AND RISING SUN. One of the most beautiful prints of the series for which Sugakudo is famous. The white plumage of the bird printed in gauffrage. Signed, broadsheet.

291. CRIMSON JAPONICA AND TSUZUME. Fine color. Signed.

292. SHIRLEY POPPIES AND LITTLE BIRDS. Beautiful color. Signed.

BLUE PRINTS.

Made by the artists to rival the K'Hang Hsi Blue and White Porcelain, and said to be colored with the old China-painting rags brought from China. Very few were made.

293. BLUE KAKEMONO PRINT BY SHUNSEN. A Courtesan in blue adorned with blue peacock feathers. Four tints of blue are used, and the effect is superb.

294. BLUE TRIPTYCH BY KUNISADA, 1785-1864. Three Yedo Beauties in Holiday Attire; their robes of rich deep shades of blue in Carp and Tiger patterns. Mustard yellow-green foreground.

*Very rare Blue Triptych. Fine condition.

KEISAI YEISEN, 1789-1858.

Pupil of Yeizan.

295. GIRL NEAR A LANTERN UNDER A CHERRY TREE.

*Very fine fresh impression and color, and unusually beautiful as Mr. Rockwell has completed the blossoming blue cherry into the mat.

296. BLUE KAKEMONO PRINT BY YEISEN. COURTESAN IN BLUE WITH A GAUZE FAN. An under-robe of cherry color being the only other tone used.

297. GIRL WITH UMBRELLA BY YEISEN. Fine tones of blue in robes and closed umbrella as she stands under blue cherries. Signed.

298. YOUNG GIRL WALKING IN WINTER BY YEISEN. Very finely printed impression. Signed.

GOTOTEI KUNISADA, 1785-1864.

299. COURTESAN AND LITTLE ATTENDANT ON PARADE. Very finely printed and clear impression in collector's condition.

300. MUSUME UNDER CHERRY TREE BY KUNISADA. Finely printed in three tones of blue. Signed.

301. WARRIOR WITH FOLDED ARMS BY KUNISADA. Seen at half length. His striped Haori in two tones of blue. Signed.

ICHIRIYUSAI KUNIYOSHI, 1797-1861.

Pupil of Toyokuni who developed his own school.

302. GIRL STANDING ON THE RIVER BANK. In three tones of blue, and touched with rose-color. Fine condition. Signed.

303. GIRL WITH FAN ON A BAMBOO BENCH. Resting on her way to the bath. Signed by Kuniyoshi.

SEITOTEI SENCHO.

Pupil of Yeisen who imitated his style.

304. A BEAUTY LEANING OVER A WRITING BOX. A little touch of cherry color, and faint tones of red in her blue robes. Signed.

GOSOTEI TOYOKUNI.

An adopted son of Toyokuni I.

305. GEISHA IN A DOORWAY. Very fine blue tones, her robe in gourd pattern.

306. MUSUME WITH PIPE WATCHING DUCKS. Very fine deep blue tones. Signed.

307. COURTESAN ON THE BALCONY BY YEISEN. Printed in three tones of blue: the large white "mon" on the back of the robe in effective contrast. Signed.

HOKUSAI, 1760-1849.

TWELVE OF HOKUSAI'S "36 VIEWS OF FUJIYAMA,"

Including the "Great Junk," both the "horse" plates and the beautiful Hakone Lake View. All are full sized lateral plates and signed.

308. THREE HORSEMEN RIDING AGAINST THE WIND. "Sumida Sekiya no Sato." The blue Sumida Bank, with red sunset glow on the old Pine on the Embankment and on Fuji rising beyond the marshes.

Fine early color and good state.

309. FUJI FROM LAKE HAKONE. An unexcelled example of a landscape where Hokusai combines beauty and expression. Fuji at dawn across the lonely cool blue waters of the Lake rising in snowy purity beyond the tender green of the surrounding hills clothed with young pines.

Very fine impression and in beautiful condition. Not in the Blanchard, Hirakawa, Ficke or Hunter Collections. The May copy apparently being the only one to appear in the auction rooms in this country for years.

310. BOAT LADEN WITH MELONS. FUJI FROM USHIBORI, PROVINCE OF HITATI. A great Junk partly seen in the foreground moored beyond great blue rocks, with Fuji shadowed in blue seen across a bed of misty water reeds.

Exceptionally beautiful impression and good state. Fenollosa says *"The most original and striking of the famous series of scenes of Fuji."* Reproduced in Von Seidlitz.

311. EVENING SUN ON FUJI AT SENJU. A coolie leading a red Horse and the two fishermen gazing at Fuji in the deepening evening purple tones.

Good impression and state.

312. FUJI FROM THE TORII AT TODO NO URA. Men and women gathering shell fish at low tide.

Very fine color in green, blue and yellow tones and good state.

313. FUJI SEEN FROM INUME PASS, PROVINCE OF KAI. Fuji is rendered in a modulation of the shades of green, blue and magenta, on which the snow is melting; the cone with blue outline seen against a sky of palest orange with streaks of the same. In the foreground, rise hills of green with deeper shadows on which are seen two travellers, with tired horses and coolies just starting up the steep ridge below. Signed.

314. FUJI FROM GO-HIYAKU RAKWAN-JI. Fuji from the upper verandah of the Pagoda of the "Five Hundred Rakkan" at Yedo, with people on a pilgrimage watching Mt. Fuji with white cone and blue-black base significant of the approaching storm. Signed. Slight thinned place in the sky.

(See Illustration.)

315. FUJI SEEN FROM YOSHIDA TEAHOUSE. Wayfarers resting on the balcony while the maid who serves tea points out the mountain rising in the distance. The coolie beating out his leather sandal a characteristic Hokusai figure. Signed.

*A color harmony in shades of blue and green, in perfect preservation. (See Illustration.)

316. FUJI FROM THE TAMA RIVER. A rushing stream crossed by a boat laden with fagots, a loaded horse and peasant on the nearer bank. Beyond the mist, Fuji rises out of the green in splendid blue tones. Signed.

This also is a very scarce print from the series. Fine colors and good state.

317. FUJI FROM THE BUDDHIST TEMPLE HONGWAN JI. Considered one of the finest "blue examples." Workmen repairing the gable see the scaffolding of the fire-station and a Dragon-Fly Kite beyond Fuji rises in fine green tones with white cone. Signed.

318. YEDO NIHONBASHI. Fuji from the crowded Nihon bridge seen beyond the warehouses lining the canal. Fine color but slight repair to sky. Signed.

319. SURUGA DAI. FUJI SEEN OVER THE HOUSETOPS OF YEDO. A picturesque green hill with overhanging pine and laden coolies passing back and forth. Signed.

HIROSHIGE'S "100 VIEWS."

Continued from lot No. 261.

320. SANEZU EMBANKMENT. One of the "blue water" prints of the series, showing lines of brush-wood to catch the drifting sea-weed. Signed, small margins.

321. SAZAIDO: HALL OF THE 500 RAKKAN. Printed in vivid and yet soft tones of green. Signed, small margins, good impression, showing "grain."

322. SEKIGUCHI WITH THE HOUSE OF BASHO THE POET. A lovely view of a private house and grounds seldom pictured. Signed, small margins, fine impression.

323. THE LONG BRIDGE OVER THE SENJI RIVER. Early printing of a fine blue print, showing "wood-block grain." Signed. margins.

324. THE FAMOUS PINE TREE AT SENSAKU POND. Three white Herons flying across the pond from the pine where the great Nichiren rested. Signed, small margins, fine impression, showing "wood-grain."

325. SHIBA SHIMMEI ROAD FROM ZOJOJI TEMPLE. Crowd of roisterers in contrast to the dignified group of Priests beyond. Signed, margins, fine impression.

326. SHIBA URA AND VIEW OF YEDO BAY. Five gulls in the foreground. Signed, margins, early impression in fine state.

327. CHERRY BLOSSOMS AT DAWN, SHINOBAZU POND. Kiyomidzu Temple in Uyeno Park looking down on the Moon Pine at the Lakeside. Signed, small margins, fine impression and state, showing "grain."

328. THE MOON PINE: SHINOBAZU POND. Early. Signed, 3 margins, fine impression and good state.

329. DEPOSIT PLACE FOR ROAD METAL, SUGATAMI BRIDGE. Signed, 3 margins, fine condition.

330. THE WOODS OF SUIJIN SUMIDA RIVER. The great clusters of the Cherry Blossoms on a sky of soft blue. Signed, small margins, exceptionally fine printing, and very fine state.

331. SUMIYOSHI TEMPLE FESTIVAL. Emblem of a Shinto Procession in the foreground carried to be dipped in the sea, in gauffrage printing. Signed, small margins, fine condition.

332. SUNAMURA AND THE HACHIMAN TEMPLE. The reedy marshes in a rare emerald green, and the sea in fine blue. Signed, 3 small margins, early state.

333. SURUGUDAI FROM THE SUIDO BRIDGE. The "Great Carp Kite" of the Boys' Festival. Signed, margins, good impression.

334. SHRINE AT SUSAKI ON SHINAGAWA BAY. Soft and beautiful blue, showing the grain of the block. Signed, small margins, artist's impression.

335. SUSAKI SNOW AND THE GREAT EAGLE. The sky glittering with stars, and the hills the same blue, the Eagle sweeping along very clearly printed. Reproduced by Bing in "Le Japon Artistique." Signed, full margins. Very fine state, the snow very pure.

336. SUSAKI SNOW AND THE GREAT EAGLE. A slightly different printing. Good impression with margins.

337. SUWANODAI, NIPPORI, FIELDS AND CHERRY BLOSSOMS. Picnic under the twin trees on the cliff. Signed, 3 margins, good impression, color and state.

338. PUPPIES AND MELONS AT TAKANAWA USHIMACHI. A well-known print with the "cart wheel" and rainbow, one of only four "rainbow prints" done by Hiroshige. Signed, margins, fine impression.

Happer mentions only three rainbow prints.

339. TAKATA RACECOURSE WITH ARCHERY PRACTICE. Remarkably fine print, with the Target printed in silver. Signed, proof, full margins.

340. TAKATA RACECOURSE. Later printing, with only traces of silver printing on the target.

341. TAMA RIVER AND CHERRY EMBANKMENT. Masses of blossoms on the curving banks. Signed, 3 margins.

342. WEAVER'S FESTIVAL, TANABATA YEDO. A gay and lovely print of fine quality, showing "wood grain." Signed, margins, artist's impression.

343. MINATO TEMPLE, TEPPOZU. Seen through the masts of the junks and beyond the Fox Bridge. Signed, 3 margins, artist's impression in soft coloring.

344. VIEW OF TONEGAWA CLIFF FROM KONODAI. Autumn landscape, fine fresh printing with the grain of the block in the sky and water. Signed, 3 margins. Artist's impression, publisher's state.

Famous for the view of Fuji and an exquisite color scheme.

345. TSUKI NO MISAKI. Moonlight view of a wide green verandah, the Geisha's shadow to left showing the party just leaving the balcony. Signed, small margins, rare "shadow print."

346. THE GARDEN OF AKIBA TEMPLE, UKIJI. Hiroshige paints himself sketching on the verandah. Signed, 3 margins, fine state with yellow of land, and the "tan" of the Autumn maples perfectly preserved and shadowed in the stream.

347. THE GARDEN OF AKIBA TEMPLE. Another printing, where the shadows have the more elusive quality necessary, but the yellow tones of the preceding changed to grey.

348. YANAGASHIMA. Two canal boats in the foreground, bridge to the Temple, grey fields and mist in the grey horizon hills. Signed, small margins, fine impression.

349. BROAD AVENUE, YATSUKOJI. Down which comes a Daimio's Procession. Signed, margins.

350. HAULING BOATS ON YOSUKI CANAL. Good impression and state. Signed, 3 margins.

351. DAYBREAK: YOSHIWARA GATE. In the color, which so perfectly portrays the ghostly light of daybreak, the band of darkness a little higher than in the Appleton print. Signed, small margins. Superb impression.

352. NIHON EMBANKMENT: YOSHIWARA. Artist's impression in published state, showing the early crowd on the embankment. Signed, margins.

SHUNKIOSAI RIUKOKU.

Worked in the early 19th Century, little is known of him except the prints he left showing strong Utamaro influence.

353. TWO GIRLS SEEN AT HALF LENGTH WITH A PIPE. Good color and fine printing. Signed.

KITAWO SHIGEMASA, 1739-1819.

Distinguished artist, although his prints are few.

354. BOYS PLAYING BY A SCREEN. Square form. Making shadow pictures of a Cock. Signed.

YANAGAWA SHIGENOBU, 1784-1832.

Pupil and son-in-law of Hokusai.

355. GIRL IN A TRAILING ROBE WITH A BROOM. Beautiful quality and color, good lines. Signed.
*Artist's impression and condition on a yellow ground.

356. GIRL WITH A SCROLL. From the same series, the title in a fan panel. Signed. Artist's impression and fine condition, on a yellow ground.

SHUNCHO, 1789.

357. PANEL PRINT: Two girls. One seated on the window ledge with pipe, the other seated on the step below. Signed.

358. THREE LADIES ON THE RIVER BANK. Admiring distant view, the robes in ivory and lilac, and one of rich black. Signed, chuban form, some places thinned.

359. GROUP ON A BRIDGE. A Youth in a fine black coat, holding a fan, with two ladies in dainty sun hats and soft green and yellow robes watching a passing boy peddler. Signed and neat repair.

KATSUKAWA SHUNJO.

Pupil of Shunsho, Temmei Period.

360. ACTOR GRASPING A NOTICE BOARD. Hosoye. Foreground of fine yellow, very beautifully printed figure, the shoulders bare and the left hand raised above the head on a striated ground of grey through which show tufts of pale yellow-green pines. Signed. Very fine impression.

361. ACTOR WITH BASKET HAT. Hosoye. Standing in a landscape, his many soft grey and mauve robes blown in the light wind. Signed. Good printing.

SHUNKO.

Pupil of Shunsho, whose prints are rare as paralysis attacked him at age 45.

362. ACTOR AS A SAMURAI. Hosoye form. Splendid lines in the figure bearing a bough of maple to which is tied an orange-colored gourd, yellow foreground and orange-color fence. Signed, fine print, having a rubbed spot high in the corner.

363. WRESTLERS IN THE ARENA. The umpire deciding the point. Signed. Good condition.

364. DANCER WITH A FAN. Hosoye. His robes of grey patterned in orange and dull blue, holding an open fan, and with long hair. Good print and color.

365. ACTOR IN PURPLE FEATHER HEAD ROBE. Hosoye. Grasping a red scroll. Yellow ground and sea and waves as background. Signed. Artist's impression and condition.

366. ACTOR IN BLACK WITH LONG SWORD. His robe patterned in open fans. Signed, fine color, corner restored.

KATSUKAWA SHUNSEN, about 1800.

367. COURTESAN DRESSING, ASSISTED BY A MAID. Who kneels at her feet holding a laequer mirror. Voluminous robes in black and pink. Signed.

SHUNSHO.

Who was taught by Shunsui, the pupil of Choshun, and dominated wood-engraving in the 1770's.

368. SAMURAI IN A SNOWSTORM WITH UMBRELLA. An exquisite printing of a very rare example. His orange-colored haori over a grey robe patterned in prancing horses. The umbrella of fine yellow is covered with snow. He carries a pink reel. Signed, a splendid example.

369. CHUBAN OR SQUARE PRINT WITH TWO FIGURES. A Traveller in a coat of rich black, with lantern in his mouth, and hands on one sword hilt, speaks to a farmer seated at the foot of a Pine Tree. Yellow foreground. Signed. Artist's impression and state.

370. ACTOR IN A RED ROBE. Hosoye form. Holding a sword aloft, hilt up, and the left hand stretched up and back, as if in defiance. Signed. Fine color and condition.

371. ACTOR AS THE STRONG MAN CARRYING BALES OF RICE. Beautiful rose-color, pale yellow and soft green, on a clear ground. Signed. Very fine printing and condition.

372. ACTOR AS A TRAVELLER. Hosoye. In a fine checked robe, carrying a folded white standard. Maple-tree in autumn coloring overhead. Signed. Very fine example, the flesh tones in tints.

373. SAMURAI DRAWING HIS SWORD. Hosoye form. Wearing a pink haori over white, wall and pine trees in the background. Signed, foreground repaired.

SHUNYEI, 1767-1819.

Pupil of Shunsho and one of the most prominent figures in Ukiyoye.

374. TWO WARRIORS IN COMBAT. Square form. A hairy man in blue robe gauffered in white circles grasps the armored knee of his opponent who strives to push him off. Drapery patterned in pale blue as background. Signed. Fine and rare print.

SHUNYEI. 1767-1819—Continued.

375. FLOWER ARRANGEMENT AND FIVE GIRLS. Very charming group listening to an argument between two men seated beside two jars with cherry blossoms. Signed, fine color and condition.

SHUNZAN.

376. WARRIOR CARRYING A DEMON. Very fine printing, crisp and clear. Beautiful color. Signed.

377. THREE GIRLS WITH A FLOWER WAGON. Each wearing a sword, and the great flower jar on a black cart. Signed, lovely color.

TOYOHIRO, 1773-1828.

Toyokuni's brother and best pupil, who gave Hiroshige his early training.

378. THREE LADIES NEAR A BLACK LATTICE. Shaped windows above with pale yellow blinds, view of gallery to left. Signed. Very fine printing and color.

*A print of great beauty, and one of the best examples of this artist ever offered.

379. LADIES ADMIRING CHERRY BLOSSOMS. The standing figure wearing a black robe with fawn obi, her companion in ivory tied with pink. The blossoms are printed in gauffrage. Signed. Fine color.

TOYOKUNI I.

380. GROUP OF THREE. BROADSHEET. Lady with a robe of pure white, with a border of stone blue and pink flowers holds a fan, and stands beside two seated men under a Cherry on which Poems are fastened. Signed. Very fine printing and color.

381. MAN AND WOMAN IN A FAN DANCE. Seen at half length. Very fine color and printing. Two moth holes filled. Signed.

382. TWO GIRLS DRESSING UP A MONKEY. New Year's Day. Fine color of Indian red and violet, with the green of the pines. Signed, good impression but thinned.

383. LADY AND HER LOVER, HALF LENGTH FIGURES. Very fine use of black in her robe; he wears violet with violet head band and carries an open yellow fan. Signed, fine color, wormholes repaired.

384. TWO DANCERS WITH HORSEHEADS AS STAFFS. In swirling serpentine fawn and ivory robes, pink over-robes and soft black sashes. Signed, fine color and condition.

ISHIKAWA TOYOMASA.

385. THE MOON GAME IN THE EIGHTH MONTH. Seven boys playing the game, the five in the foreground showing astonishing treatment in foreshortening.

386. BOYS PLAYING THE SLIPPER GAME. From the same series. Square print, crease. Signed.

BOKUTEI TSUKIMARO.

Nom-de-plume after 1795 of K'tagawa Rokusaburo, one of Utamaro's chief pupils in Yedo.

387. DIPTYCH. A GROUP OF YOUNG PEOPLE IN NEGLIGEE ON A BALCONY. A youth in grey and a girl play Go-Ban on a yellow board. Four other girls are seated or standing, their robes thrown open to the waist from the heat. At the steps a Maid appears with water in a yellow tub. Signed. Fine example.

*Very fine and unusual print in lovely color with much of the grace and charm of his master Utamaro.

UTAMARO, 1753-1806.

388. COURTESAN AND ATTENDANT APPEARING FROM BEHIND THE BAMBOO BLIND. Seen at half length, a remarkably fine piece of printing. Signed, fine color, wormholes at top filled.

*Very early impression on thick soft paper. Mr. Rockwell has continued in water color on the mat the design of the flowery lantern and silk tassel, giving the print unusual interest.

389. MAID OFFERING SAKE TO A COURTESAN. Wearing plum color, tied with yellow, and black over dress, she is seen at half length adjusting a hairpin. The little maid at her shoulder holds up the red cup. Signed, fine color and condition.

390. LARGE SHEET OF UNUSUAL SIZE WITH THREE HEADS OF GIRLS IN ORANGE CIRCLES.

*Artist's impression and color. Signed.
A very rare example with full untrimmed margins.

391. THE PINE GROVE. A tall Courtesan in violet of a lovely hue over pink and tied with stone-green stops to admire a baby on his Mother's back who looks in the trees as his brother points up. Signed, fine color and good impression.

392. THE NEW PURPLE ROBE. A tall Courtesan tying her pink obi looks at the design and lines of the new purple Uchikake which is spread out by the kneeling maid. Signed. Unusual composition.

393. MAID GIVING A COURTESAN A WRITING BRUSH. High ivory combs through which the hair is shadowed and lovely violet and rose hues are used in this charming print on a ground of wash-grey. Signed, fine color and condition.

394. TEA HOUSE GIRL SEEN AT HALF LENGTH. Wearing a saffron robe bordered with wide black and tied with blue checks of the rare shade, she holds her towel in the right hand, her head turned speaking to an unseen listener. Signed, fine color, has been folded.

395. LARGE HEAD OF A GIRL WITH SAKE. She holds up the pink cup, head turned to left, a few large yellow pins the only adornment in her splendid coiffeur. Robe of (faded) saffron tied with blue. Signed.

396. THE INVITATION. Girl in purple kneeling by a yellow screen holding a tray for the sake cup of the man in stone blue who kneels in front of her. Another girl leans from behind the screen listening. Signed, good color.

YEISEN, 1790-1848.

Lived in the home of Yeizan's father. His prints were mostly of women but whose fine landscapes are sold with the Kisokaido, No. 35, etc.

397. GIRL IN A SNOW SCENE WRINGING OUT A TOWEL. Very lovely color, her black robe lies on the snow beside her. Fuji all snow in the landscape. Signed. Fine color and condition.

398. FINE COLOR PRINT SHOWING A GIRL IN BLACK. Walking near a river. Signed, fine color.

399. GIRL IN TRAILING GREEN TIED WITH BLACK. Standing on a river bank. Signed, fine color and condition.

400. GIRL IN LAVENDER AND GREEN. Tied with brocade in black and red. Landscape and Fuji background. Signed. Fine color and condition.

401. GIRL LIGHTING A LANTERN. Very lovely blue in her trailing robe, edged with black and fine printing of the shadowed arm. Signed. Beautiful color and good condition.

402. FARMER GIRLS GATHERING VEGETABLES. Pretty garden scene of unusual design in a figure print. Signed, fine color and condition.

YEIRI (REKISENTEI).

403. LADY IN LAVENDER ATTENDED. Sheet from a triptych. A girl bears box on a staff, a youth in green carries a sword. Signed. Very fine colors.

HOSODA CHUBUNSAI YEISHI, 1760-1829.

"The Aristocrat of Print Designers."

404. THREE GIRLS IN SPRING. Floating Cherry blossoms on a stream. Kneeling girls in soft black and lilac beside a third in rose-color who holds her large hat and stands shading her eyes. Few moth holes filled.

*Signed. A beautiful composition.

405. FOUR YOUNG GIRLS IN A LANDSCAPE. Wearing pale colors, offset by one robe of black. They wear short hair. Signed.

CHOKOSAI YEISHO, 1790-1805.

Famous pupil of Yeishi, who was also influenced by Utamaro.

406. TWO LADIES SERVING SAKE. Yellow balcony with green bamboo blinds. Very tall and graceful lady in front in purple over cherry carries a tray; her companion partly obscured by the Cherry tree is dressed in stone-blue over pink. Signed. Good color.

407. LARGE HEAD ON A SILVER GROUND. A Courtesan reading a letter. Signed. Mellowed with age, but still a print of much distinction.

*Excessively rare on silver ground.

408. A COURTESAN IN LAVENDER TIED WITH YELLOW. Tall and slender she walks to left by two little Kamuro in white tied with green. Very pale yellow ground. Signed, fine color, slight repair.

YESUI, 1796-1800.

409. LARGE HEAD OF A GIRL. Opening a letter. Printed on a shimmering mica or silver ground. Signed. Good impression and color.

KIKUGAWA YEIZAN, 1800-1829.

410. A GIRL IN YELLOW. Adjusting a hairpin, holding a mirror. A beautiful color harmony, her robe tied with brocaded black and violet obi. Signed.

411. MOTHER AND BABY. She is seated wearing black over pink and holds her cheek to the baby's face. Signed.

412. TRAVELLING GIRLS WITH LARGE WHITE HATS. Meeting a lady near a balcony. Yellow hills in the background. Signed, very fine impression and condition.

413. TWO BEAUTIES SEEN AT HALF LENGTH. These larger heads show Yeizan at his best. Signed, fine color and condition.

PAINTINGS, FRAMED PRINTS.

By Helen Hyde, Robert Blum, Hasekawa, Kunisada and others.

PAINTING BY KUNISADA.

415. UKIYOYE PAINTING: TWO LADIES ON A BALCONY. The standing figure in a dark blue robe with a branch of Cherry Blossoms, her companion is seated. A large Cherry Tree in blossom hangs over the Roof. Signed and with poem. Painting on gold colored silk mounted on fine old gold brocade. H. 58″, width 22″.

416. JAPONISME. Sleeping Blackbirds and Winter Moon. A symphony in black and yellow. Painting 6 x 12. Framed.

M. KOSUGI.

417. NIKKO TEMPLE IN WINTER. The Tall Cryptomerias weighted with snow which has whitened the roofs of the dull red Temple buildings, a few visitors in the foreground and the air soft with the haze of a heavy snow. Signed, water color. Folio, gilt frame.

ROBERT BLUM.

418. JAPONISME. Print in colors. Signed, framed.

T. HASEKAWA.

Contemporary Japanese Artist.

419. CHERRY BLOSSOM SEASON. A girl watching Pigeons feeding near a doorway. Water color painting. Signed. 4to, framed.

420. VILLAGE STREET IN CHERRY BLOSSOM TIME. Early Spring scene. Water color, signed. 4to, gilt mat and frame.

ESTHER HUNT PAINTING.

421. A LITTLE CHINA BOY WITH A BOWL OF LILIES: Painting. He wears yellow and stands against a panel of dull bronze color, two large gold-bronze incense burners overhead. 4to, signed. Framed.

HELEN HYDE COLOR PRINT.

One of the best of the modern Japanese interpreters.

422. A LITTLE JAPANESE GIRL WITH A BOOK. Her robe of dull green, the light from the lantern thrown on the face and the pink lining at the throat. 4to, signed. Framed. Touched with water color.

423. FUJI FROM "36 Views of Hokusai." The Cooper making a barrel. Late impression. Red and gold Japanese mat and framed.

TWO SIGNED AIKMAN WOODCUTS. PROOFS.

424. JADE BOWL AND CARVED STAND. Carved Jade Frame and Stand. Two signed proof woodcuts by Walter M. Aikman on China paper, after the originals in the Heber Bishop collection in the Metropolitan Museum. Date 1891-3. Framed (2).

PAINTING SIGNED WITH MONOGRAM OF HASEKAWA.

425. EARLY MORNING. TOKYO. A house shaded by Cherry blossoms, figures seen through the lighted window. Water color painting, signed. 4to, framed.

YEIZAN KAKEMONO PRINT.

426. LADY READING A LETTER. Kakemono Print. Her robe of soft salmon pink falls in long lines to a black border; the obi is a very rich velvety black. Signed, framed.

UTAMARO.

427. A COURTESAN NEAR A SCREEN. Kakemono Print by Utamaro. Her loose sand colored robe is open at the throat. She is pulling the ends of her black obi patterned in Cloud Dragons. Signed, framed.

428. A GIRL IN A FLOWER DANCE. Print. Framed.

K. HONDA.

429. A GIRL'S FACE: Photograph, colored. Seen through a torn shoji, framed in bamboo. Signed, framed.

PAINTING BY OKIO.

430. THE GHOST OF SAKURA. The ghostly wife of Sogoro appearing to Kotsuke-no-Suke. Painting on paper, unsigned but purchased as an example of Okio. Framed 48 x 18″.

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THE METROPOLITAN
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